

# ARCHITECTURE

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"ARCHITECTURE" SERIES OF MEASURED DETAILS, No. 22.

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## EDITORIAL

### LETTER FROM AN ARCHITECT REGARDING MANUFACTURERS' REPRESENTATIVES— WHAT AN ARCHITECT REALLY IS

DEAR MR. FORBES:—You have asked me to write you something about the manufacturer's representative and how often I see him, and why I see some and not others; and I find, on looking over what I have written, I have made out a pretty sad case for both the architect and the representative, showing the representative up as an untaught boor and the architect as a man who will let a prejudice stand in the way of using a valuable material. This is not entirely so, but since we are all human there is no doubt in my mind that the man whom you dislike is by no means as apt to get his goods used as the man whom you do; and it is perhaps as well that this should be the case; since were friendship and confidence to be eliminated it would be a pretty dull world. I am sorry for the men who go about from office to office endeavoring to get their materials specified for there is probably no class of men who have a harder row to hoe, and there is probably no one who comes into the architect's offices whom the architects decline to see with so much regularity. Yet these

men are absolutely essential to the manufacturer, and as well to the architect who really knows his business and is anxious to understand all branches of it.

One always hesitates at turning a manufacturer's representative away unheard; he may have some new device or some new material about which it is very desirable to know, although probably not one out of fifty men who come in has such a thing, but the man who has it is the man whom the architect must see to be fully informed. The writer would like to see every one that comes into the office, but when one considers that the primary function of the architect is the design of buildings, and that this is the one function which cannot be delegated to anybody else, and when one considers also how very many people are necessarily interviewed by an architect,—his clients, the contractors and sub-contractors, who can get a final decision from him alone,—his possible clients, and the many personal friends who call, it is obvious that there is already a very considerable portion of his time in the office taken up with

people who cannot possibly be put off, and little enough left for the all important design. The tendency, therefore, in the architect's office, is to see as few people as possible who do not have to be seen. The architect very often finds that he has sent away a man who has come with some new device or material, about which he would really like to know.

It is not uncommon to hear the manufacturer's representatives complain about the attitude of architects toward them, saying that they are treated with scant courtesy, and find it very difficult to get a hearing. For this they have only themselves, or others of their business, to blame because certain of these representatives have not tact enough to make their calls brief. If a man comes into an architect's office representing, let us say, a well known cement or other staple article, he should assume that the architect is familiar with it, and to his inquiry as whether the article he represents may or may not be included in the specification, the answer is one word "yes" or "no," and any further talk on his part on the subject will tend to prejudice its case in the architect's eyes, especially if there is intimated, as is not infrequently the case, any other cause for the non-use of the material, than its undesirability. We often find manufacturer's representatives who are inclined to whine about the unfairness with which they are treated, and it is these men who do so much to keep other and better men from obtaining a proper hearing. For example, some years ago, a representative of a certain firm of safe manufacturers came into the writer's office and asked to be included in the list of bidders for some vault work. The reports on this particular firm had not been completely satisfactory, and they were therefore told courteously and finally that the list of bidders was full and would not be re-opened. The representative then said to the writer, "There is something very funny in your not letting us have a chance to bid. We are one of the biggest firms in the country, and if you won't let us in, we will go over your head to the bank people." It is unnecessary to say that this firm was not permitted to submit bids, and that they never will be considered in any future work.

Another thing which a number of architects find very disagreeable is a habit which has grown up recently of making inquiries of this type over the telephone. People have realized that a busy man can be reached over the telephone when he cannot be seen by a personal call, but the men who are reached realize this as well as any others, and one or two interruptions while they are busy with either their office staff or with clients gives them a very clear idea that they do not want to do business with people who lack consideration, and there is probably nothing which will prejudice architects against manufacturer's representatives more effectually than telephone inquiries, unless made to some of the office staff who can answer the question. The writer has been the recipient of many such calls, in which the inquirer has simply given his name, and asked to speak personally to the architect. I wonder if such men think it helps their business. It does not.

Thus far we have talked merely of how not to see the architect, but the serious and important part of the thing from the architect's point of view is how to see such representatives as he needs without wasting time on the others, and this question is very difficult, indeed, to answer satisfactorily. Probably the most important thing is that the manufacturer's representative should be a gentleman of a type that the architect can meet as his equal, and can perhaps make into a friend. Certain of the firms have realized

this very fully, and a list of the writer's good friends would include half a dozen names of manufacturer's representatives, men of high character and of agreeable personality who have come into the office total strangers and made themselves admired and respected. This does not, however, always help the architect in finding out about new materials and there is probably no way in which his interest can be more readily aroused than by the advertising in the architectural press. No advertising, however, can be regarded as complete unless it is followed up by personal calls, since advertising can only indicate the character of a material or a device and a demonstration or inspection is necessary to fully comprehend it. Once the architect's interest is aroused he will go far to satisfy himself as to the merits of a new material, whether these merits are structural or artistic, and there is no question but that an agent who sends in a card with a well known name on it stands a much better chance of receiving attention than the man who comes in with some card as, for example, "The United States Supply Company," which gives no intimation whatsoever of the kind of goods to be talked about. Personally the writer regards the character of the business card sent in as a very real index to the quality of the goods the name of which it bears, and all manufacturer's should be very careful to see that their representatives carry well printed or well engraved cards of good type and not too much covered with printing. The same thing is in a measure true of advertising. I do not believe that advertising itself will often result in direct sales; it must serve merely to stimulate interest in, or curiosity about the articles advertised.

To recapitulate; the things the writer regards as essential to gain a hearing are, an agent who is a gentleman, an advertised product, and a good business card; and the things the writer regards as exceedingly injurious to the cause of all manufacturer's agents, are inability to take "no," disinclination to see subordinates when these can properly answer questions, and in general what can be described as nagging the architect into hearing about things in which he is not interested.

Very truly yours,

\* \* \*

**P**ERHAPS a more fruitless discussion could not be devised than the well worn one as to what an architect really is, and yet it is a discussion which one hears constantly renewed, regardless of its inconclusiveness.

Mr. Whitney Warren says that an architect is a draughtsman with a job, and some architects unquestionably are, but there are many other architects who are not, and never were, draughtsmen, either with or without a job, and Mr. Warren's partner, Mr. Wetmore, trained as a lawyer, is nevertheless an architect and a very good one.

Certainly the fact of a man having been employed as a draughtsman does not necessarily make him an architect, unless he has a job, nor does the job itself make an architect, as otherwise every country contractor who designs the houses that he himself erects would be an architect, and we know that this is against the law in the states of Illinois and New Jersey, at least. The discussion hinges more or less upon another topic of kindred uselessness: is architecture a business or a profession? There is no doubt but that it is a business for some men and a profession with others, while to still a third class it is an avocation. There are unquestionably many men who go into architecture

because with their social connections there is money in it; there are probably more who go into it because it is work they love, and there is a third, and not inconsiderable class, who are architects because it is "a nice light profession suitable to a gentleman," has a dignified sound, and one can idle as much as one likes.

At any rate we are pretty safe in saying that an architect is a man who designs buildings as well as he can, both with regard to economy, planning and artistic merit, and who also has business side enough to keep from fighting with his clients and to keep his clients from fighting with his contractors. This simple little definition, however, means that he has to be quite a number of other things; if he does houses he ought to be quite a good little house-keeper, and he certainly ought to be something of a lawyer to see that his client's interests are properly safe-guarded in the drawing of the contract, and also in the construction of the building so as not to interfere with any restrictions or city laws; he must be something of an engineer; must have at least the knowledge of the fundamentals of sanitation that a doctor is supposed to have. Beside these professional qualifications he ought to be a fair plumber, a good painter, an excellent carpenter and mason, and should know something of plastering, marble work, tile setting, and a few hundred other things. A liberal education is nothing to what a competent architect knows, or should know.

There are a few other branches on which he should be capable of advising his clients which are neither trades nor professions, he should know something of real estate, and a good deal about insurance, and if he is an architect of

wide range of practice he will be expected to advise, not in a technical manner, but at least with intelligence on the simple problems that enter into the various sorts of buildings he is called upon to design; such as in a court house, how the jury can best hear the case, and whether the cells should have steel floors, and if he is doing a warehouse he should know about the latest improvements on the Telfer system, as opposed to the economic advantages of wheeled boxes.

Perhaps Mr. Warren is right, and the architect is only a draughtsman with a job, but if he is, he must have learned a great deal as a draughtsman and be able to impart it for the very moderate minimum sum of 6 per cent. (advised only). Candidly, the architect is in theory an omniscient being who ranks lower than the Deity only because he is not omnipotent as well.

There is still another school of opinion, as to what an architect is, which has considerable justification in fact: that the architect is a boob without sense enough to do something lucrative, and a nicely composed concrete of these various impressions of an architect in the proportions of about one to two to four (government standard) would probably be not unjust to the man who, in spite of clients who continually thwart his efforts in their behalf, and of draughtsmen who somehow never can do things just the way they should be done, and of a financial return which would make a bank clerk throw a fit, still keeps on trying just as well as he can, to design and erect buildings which shall justify themselves in the eyes of the public, and more difficult still, in the eyes of his own profession.

## ARCHITECTURAL CRITICISM

THE LORD & TAYLOR STORE—THE ANDERSON MAUSOLEUM—THE SOUTH-AMPTON SCHOOL HOUSE

NO commercial building enterprise of this character has ever been more worthy of attention and praise from the profession and the professional press than this new department store (Plates XLII-L), the latest and best of its class. Whether it be the fortunate choice of architects (Starrett & Van Vleck) or, on second thought, whether these architects were fortunate in having clients who advocated a generous and progressive policy, the public has received a gift and a benefit.

The building rises ten stories above the street, with basement, mezzanine basement and cellars below. The street facades are designed in Italian Renaissance, having a high base course of granite and limestone to the top of the third story balustrade which runs around all street sides. The upper stories are gray face brick with terra-cotta ornament and topped with a copper cornice.

The entrance on Fifth Avenue is a charming detail of the exterior. On the 38th Street side is the carriage entrance and at the extreme rear are the entrances to the inclined driveways leading from the street levels on 38th and 39th Streets to the Receiving and Delivery Departments. This arrangement facilitates the loading of wagons and trucks under shelter and without interfering with traffic.

A new idea is carried out in the show windows at the first story. By a cleverly contrived mechanical device, the floors of the windows may be lowered automatically to the basement, carried forward on tracks and replaced by a new display, which is already dressed, and raised to the position vacated a few minutes before. There is a full set of show windows on the second floor. When the store is closed a

dressed window is raised to fill the space of the main entrance.

The window treatment in the upper stories is most unusual. The sash is divided into small lights. The architects showed a daring spirit in the introduction of this feature, but the effort was well worth while. It has added much to the appearance of the openings and has not disturbed the delightful scale. Having gained this point, they proceeded to equip every window with Venetian blinds instead of the orthodox green shade. Thus we have escaped from the slavery of plate glass store front.

The view from any entrance to the interior of the main floor is exceptionally attractive. The floors, columns, upper side walls and ceilings are of rich buff Travertine stone from Italy. In the aisles the stone floors are bordered with black marble, veined with gold. Behind the counters the floors are covered with cork especially prepared for the purpose. From the counters on this floor, eighty-one pneumatic dumbwaiters convey all purchases to the basement mezzanine. Parcels to be taken out by customers are wrapped and returned to the respective departments thus eliminating all wrapping stations on the main floor. Goods to be delivered are forwarded to the Delivery Department by a series of belts. The lower walls are paneled with mahogany and around the balconies and entrances this woodwork is elaborately carved. There is a beautiful staircase, at the extreme rear, leading up to the Cut Flower Balcony. This balcony and its fittings, as well as the exquisite fountain at the head of the stairway is all in Rookwood Faience, kept in soft delicate coloring.

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HOUSE, MRS. J. L. WEEKS, ENGLEWOOD, N. J. (Plans, page 86).

Hays & Hoadley, Architects.

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Above the second floor, the counters and fixtures are of walnut inlaid with ebony and all floors are Travertine stone richly carpeted, with the exception of a few special rooms. In addition to the regular show rooms and fitting rooms for women's garments, there is a sumptuous Salon on the fourth floor, decorated in the Adam style and having a special stage with border and spot lights for trying out theatrical effects of handsome costumes.

On the fifth floor is a suite of rooms devoted entirely to comfort and accommodation of patrons. In one long room may be found counters for the sale of candy, books, magazines, theatre tickets, railroad and steamship tickets, etc. At the left of this room are the telephone booths. At the right is the Rest Room. The suite is tastefully decorated, the woodwork of selected mahogany and the furnishings completely in harmony with all.

Passing to the seventh floor, we find salesrooms for musical instruments, and here, also, is the Concert Hall which is calculated to be one of the great rooms. It has all the appointments and the richness of decoration to be found in the most approved and modern public auditoriums. In it will be installed a pipe organ to cost \$75,000. When finished, the Concert Hall will be used for the production of vocal and instrumental music of high order.

The tenth floor is the scene of a most interesting activity. The restaurants and kitchens occupy most of the space on this floor which is the last given over to patrons of the store. Elevators from the main floor land directly in a long corridor about which are grouped the check room and the various dining rooms. This corridor is striking. The floor and side walls are of Caen stone, the ceiling paneled in high relief and painted in bold colors in Roman Renaissance style. At the end of the corridor is the "Loggia" extending its full length on the Fifth Avenue front and given an artistic window treatment producing the impression of an open air dining room. The walls and vaulted ceiling are in low relief and the window hangings are red and gold after the manner of the Roman Villa. Mr. Van Vleck takes special pride in this room.

From the "Loggia" and occupying the Fifth Avenue and 38th Street corner, is the octagonal Mandarin Room with its side walls paneled in antique mahogany on which are executed, in gilded relief, scenes illustrating "Le Pavillon Sur l'Eau" by Gautier. The floor is paved with Chinese tile partly covered with a Chinese rug.

From the corridor facing the elevators are two other dining rooms, the Veronese Room and the Wedgewood Room. The Wedgewood Room is executed in Adam style in dull tints of gray, green and touches of gold. The room is naturally lighted from an ornamental oval glass dome, the texture of the glass giving just the soft quiet light that blends with the surroundings.

A description of this building would not be complete without notable mention of the wonderful things that have been accomplished with the roof space, or what might be called the eleventh floor. This eleventh floor is like the sixth sense—something recently discovered and not yet quite comprehended—something that might be considered unnecessary—something that may be regarded as a luxury, a rare talent or a premium. It is one of the very good things stored up for a special purpose. It is the most remarkable evidence of far-seeing and broad-minded business sense. All the roof areas are covered with buildings and spaces devoted to the care and comfort of the employees. There are din-

ing rooms, open air promenade, solarium, men's smoking room, fine gymnasium under management of trained directors, a hospital in charge of doctors and nurses and every other means provided for the health, happiness and well-being of all individuals on whose combined efforts depend the upbuilding and maintenance of a great institution like the Lord & Taylor store.

Besides the various improvements in service and convenience, already noted, there are special features suggested by Mr. W. G. Tucker, representing the company, whose experience and observation promoted ideas that have been successfully worked out by the architects and contractors. Some of the devices and systems are purely original and without duplication in any other store. E. Brooks & Co., Inc., had the general contract.

From an architectural standpoint we are presenting this building as a triumph in design, plan, construction and decoration.

THE illustrations of the Anderson Mausoleum at Greenwich, Connecticut, Charles A. Rich, Architect, (Plates LII-LIII) present an interesting study of the classic proportions. The Grecian temple consisted of the columnated platform, with the Naos containing the vestibule, the body, the treasury, any special sacred chambers, and the crypt below.

This mausoleum as erected is peristylar, with deep portalled Naos, and double bronze grille doors, family sarcophagi on each side, and separated from the special parental chamber at the end by a small chapel. At the end is a columnated altar chamber lighted by three windows, with bronze grilles and leaded glass. The material of the interior is soft pink Italian marble from Milan, with bronze fittings. The only ornamentation consists of a Greek fret around the marble panels. The ceiling consists of massive beams of marble, held by bronze beams and bolts.

The floor is marble, with a flat rebated door of stone leading to the steps of the crypt below containing added sarcophagus chambers, the whole being in hydrolithic cement absolutely simple and severe.

As at first designed, and here shown on plan, the true proportions of the Greek temple were drawn, with a Naos 16' 0" by 34' 0", and the other members carefully studied as to relative proportion. But later it was decided to increase the size slightly, with the Naos 17' 4" by 36' 8", and thus new drawings throughout were made. This is an easy statement, but in making this change of size, it will be seen that every member and mould from top to bottom, both in size, height and thickness, had to be carefully re-studied, and the building as erected from the re-studied plan is as shown in plan and photograph. Its platform and steps are 36' 4" by 63' 10", Naos 17' 4" by 36' 8", columns 2' 2¼" in diameter, with a columnation 9' 2" on centers, and a consequent added height, and the entablature 5' 6" in height.

The building is built of pure white Georgian marble, and stands high on a hill, its lines strongly shown against the blue sky.

THE new Southampton School House has just been inspected by the New York State Education Department and formally approved.

About two years ago the Board of Education announced their intention of holding an anonymous competition for the

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HOUSE, P. J. WURTS, ENGLEWOOD, N. J. (Plans, page 86).

Hays & Hoadley, Architects.

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new school. As the building was a public one, it was decided that this was the fairest and surest way of obtaining the best possible plans. The competition was held in accordance with the rules of the American Institute of Architects.

Mr. Winterburn, who acted as Professional Adviser, was of great assistance to the Board in writing the program for the competition and in explaining technical points which only a trained architect could fully appreciate and understand.

Twenty-three designs were submitted in the competition, and after careful deliberation on the part of the Professional Adviser and the Board, those made by Messrs. Hewitt & Bottomley of New York were chosen.

The Board was wise in making it a requirement of the program that all the drawings in the competition should be Colonial in style, so that the finished school should be in harmony with the fine old houses of the town as well as with the best buildings on the island. The finished school house is practically identical in design with the original plans submitted in competition. It contains ten grade rooms, and a large study hall, recitation rooms and laboratories for the High School, besides offices and private rooms for the principals and teachers. It cost 18.1 cents per cubic foot.

The building occupies a prominent position on the Bridgehampton Road, and is set on a wide terrace. The Board plans in the near future to carry out a fine planting scheme designed by the architects. Large trees are to be planted in front of the school house, and on either side of the entrance there will be groups of box bushes. A flag staff seventy-five feet high, whose octagonal base will form a seat, is to be placed on the axis of the road to the station.

The exterior of the building is simple in design, of Colonial red brick with white marble trimmings. It is composed of a large central portion with two lower side wings. In the center is a fine portico of four Ionic columns surmounted by a pediment. Above it the roof rises steeply in the form of a pyramid and is crowned by a graceful cupola which can be seen for miles around. This cupola is flanked by four tall chimneys that are eventually to be painted white with black caps according to the best Colonial precedent. They will then recall the vertical lines of the cupola and greatly enhance the dignity of the building.

One of the finest features is the beautiful auditorium which the Board had constructed not only for the assembling of the classes and the daily exercises, but also for the use of the townspeople; for lectures, meetings, entertainments, receptions and dances. The seats are movable so that the large floor area may be cleared whenever it is thought desirable to do so. At one end is a large stage adapted for graduation exercises, stereopticon lectures, and even theatrical performances. This auditorium is a long panelled room painted Colonial buff and white. The walls are crowned with a rich cornice and the room is surmounted by a slightly vaulted ceiling. Above the windows are symbolic classic reliefs of torches, lamps of learning and garlands of laurel leaves and fruit.

All the class rooms are flooded with light from the great windows which reach up to the ceiling. They occupy over sixty-seven per cent. of the wall, or thirty per cent. more of it than is required by the Education Department in Albany. The three remaining walls are faced with heavy slate black boards, above which is a plaster frieze. These friezes have been charmingly decorated by the teachers.

## PROPORTION

BY THOS. S. RICHARDSON

There appears to be no such thing as a standard of proportion that may be used universally and that will commend itself to everybody.

IT may be stated, in general terms, that architecture should not only be related to construction but it should be based on it, so that, although a man may have a literary, a scientific and even an artistic education, if he is ignorant of building construction he cannot be an architect, and his pronouncements on that subject, so far as they depend on his own knowledge, are empty as a sounding brass or a tinkling cymbal. Architects of the Middle Ages were not University men, nor were they associated with a "Department" which bestowed honors and medals on them because they were proficient in draughtsmanship and theoretical knowledge. Yet everything the mediæval men dealt with, even to a door-hinge, was replete with interest. There is, of course, no reason, however, why an architect should not be a University man. He is none the worse for it, neither is he always anything the better as a student of architecture; for though he may be proficient in the classics, and have gained some degree of culture, these are only things to talk about, and not to build by. It is absolutely certain that taste can exist without what we call education: the experience of the past ages proves it. The freemason of old, who was illiterate compared with our professional men, displayed a taste in building which we all admire, even though none of us may approach it. If this is true, an architect's education clearly should begin on a building under the superintendence of a competent workman, and not only in a drawing-office; and

it should be continued where the pupil will deal in spaces of three dimensions, and not with that of two dimensions, because space is deceptive as seen on a drawing-board. There are numbers of able men in our profession; they have many advantages their predecessors had not, and it is painful to see their talents wasted in producing work which has well been characterized as "fussiness and fluster," with the strange idea that these were the hallmark of originality. There was a time when architecture was replete with interest—not in exceptional cases, but generally—say, during the period extending from the time of Harold to that of the Tudors, when it became debased, as if smitten with a disease from which it suffers to this day. The revivals of art, whether Gothic or Classic, which passed current as architecture were really only studies in archæology, without any basic principle of art or construction.

We are assured on high authority that Sir Christopher Wren had "little of the abandon" of the purely artistic genius. This assurance was superfluous, for Sir Christopher never laid claim to anything of the kind, and in reality there does not appear to be much opportunity for its display in the style that Wren made his own, for in it we are told that proportion is everything, and the Calculus takes the place of that unrestrained license attributed to the Gothic men. But though Wren did not lay claim to that peculiar accom-

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HOUSE, A. C. LAMB, MEADOWDALE, BRONXVILLE, N. Y.

Bates & How, Architects.

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plishment, it cannot have been altogether extinct in him, for he described Inigo Jones's Corinthian portico, affixed by him to St. Paul's Gothic Cathedral, as being "a miracle in itself." If this did not testify to the highest type of "abandon," what could do so? Wren's college days were spent in acquiring a knowledge of mathematics, as a professor of astronomy, and in making telescopes. Charles II.—whose knowledge of architecture and architects was probably as good as that of the German Emperor, at any rate—gave Wren his first job: the important one of building the Palace at Greenwich. Anything Wren knew of architecture at the time he must have picked up from Jones or Webb in theory, and his practical knowledge of building was derived from his experience in repairing St. Paul's, which was sadly knocked about by those ubiquitous people the Cromwellians. As Palladian was the architecture of Jones, so it was of Wren. That style Palladio did *not* originate, for he was born, at the earliest, in 1508—some say 1518—and there are tombs in that style by Correggio (one in the Rolls Chapel and two in Westminster Abbey) dating from about 1516. Palladian architecture must, therefore, have been introduced into England before Palladio was born; but this is not strange when we recollect that the Italian Renaissance was begotten by Brunelleschi, fostered by Sansovino, and brought to maturity by Palladio. His personality is, therefore, projected backwards in giving an English name to the style of architecture practised by his predecessors. Sansovino affected the Lombardic type of work; and he built many churches in Rome and in Florence. He was born in 1479, and died in 1570. The cupola of the cathedral at Florence is Brunelleschi's chief work, and he gets credit as being the first of this trinity of architects who endeavored to build in a pure style. He was born in 1377 and died in 1446.

We are told by men who think they know, that until our modern architects understand the way to build by proportion, as Jones and Wren knew how, we shall never have architecture; and it has also been declared, as we said above, that until they contract "abandon" in some way, probably by infection or inoculation, they cannot produce anything worthy of the attention of the connoisseur. Poor architects! they are in a precarious position if some of their present-day

critics are right. How are they to extricate themselves? To satisfy the rules of proportion one must know where the canon is to be found, and it should be infallible, and of universal application, or it will be an unsafe guide. For our part we are suspicious of infallible guides. True, if the canon of proportion is like another infallible canon that we know of, it may be accepted unhesitatingly, for one of its prerogatives is the right to contradict to-morrow what is said to-day, without suffering loss of prestige. The first canon of proportion that we know of is that called after Polykleitos; he flourished in Argos and Sikyon about 452-412 B. C., and although there is some uncertainty about his canon there is none about his "abandon," for he was in the habit of balancing his statues on one leg. Our old friend Vitruvius has given us a version of the canon; but it does not help us in architecture, as it deals solely with the human figure. As a canon of this kind is necessarily based on measurements which can vary little, one would think that as the human figure was always available for its correction and adjustment, it must be as a standard beyond dispute. But such is not the case, for Leonard da Vinci did not hold with it, and he made use of his own, illustrating it with the well known figure of a man standing in a circle with his arms extended. This improved canon came to be disputed in its turn, and Bonomi, Lepsius, Clarac, M. Blanc, Winckelmann and others fought over it, quoting Plato and Diodorus Siculus, which makes us regret that the canon in marble left us by Polykleitos, as well as that in writing, have been irretrievably lost. After all, it is well to know that sculptors dread the rules of geometry; and they can design on the scale of nature, or on a colossal scale, with no other canon than the eye. There appears to be no such thing as a standard of proportion that may be used universally and that will commend itself to everybody; for one living in a house with low rooms will come to look on them as well proportioned, whilst someone else, accustomed to high rooms, will think them much too low. Again, as we cannot vary the height of our ceilings to preserve a due proportion to the length and width of our rooms, which are always varying, and as no one suggests that such a thing should be done, it is clear that proportion applied to buildings is as shadowy a thing as taste, when we come to define it by rules.

## THE GEOMETRICAL BASIS OF ARCHITECTURE

BY F. H. WARNER

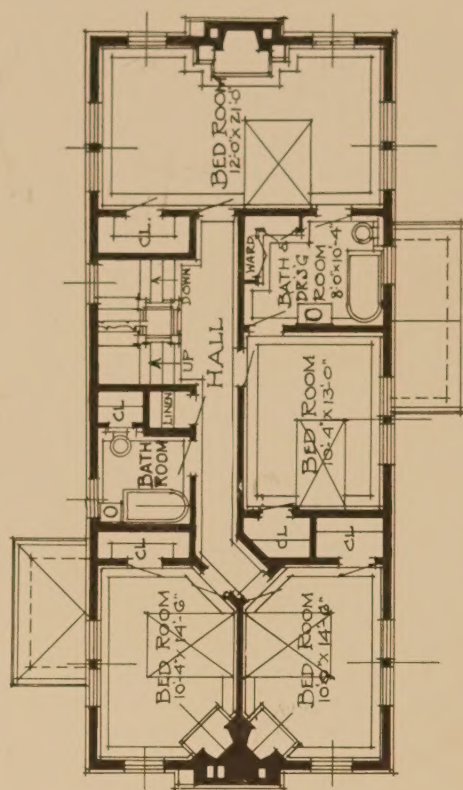
It does not necessarily follow that emphasizing geometrical form by accentuating its circumscribing lines and its points of genesis is always desirable.

THE decoration of construction, and the enhancement and beautifying of geometric architectural mass, are ideas having much in common. The former has long been accepted as a rule for architects; the latter has not received the consideration that it merits. Yet, in some respects, it is a more certain and more logically fundamental principle of architectural design than the "decoration of construction." Exactly where to decorate the constructive feature is not always obvious. By custom we decorate the capitals and bases of columns; but why we should do this, and leave plain drums, is not quite clear, if our sole guiding principle is to be summed up in the expression "decorate construction." This rule is little different from the principle that teaches us that we should render beautiful the necessary feature—easily said; but not so easily accomplished.

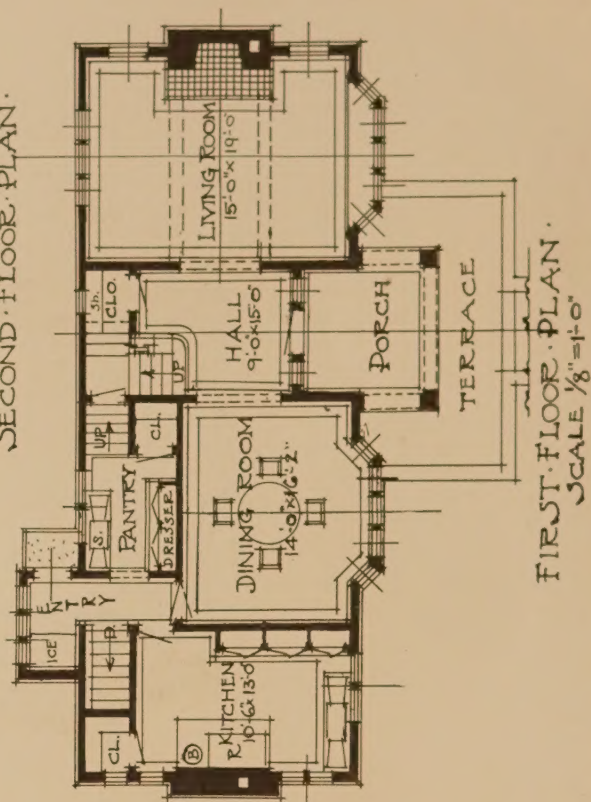
Now, if we consider geometrical form, we may arrive

at assumptions more or less logical. A surface has boundaries; hence we may panel—add dignity to, and enhance the value of, the margins defining the surface. A line may be infinitely long; where we define its terminations, these should reasonably be made graceful, as by a "stop" to mouldings. A cylinder, as a plain figure of geometry, is always incomplete—may be long or short, of this or that extent measured on its axis; hence we might consider it justifiable and, indeed, necessary, to put an elegant finish at either end, just as we stopped the line, and so provide, below, a base, and above, a capital, to columns. A wall, as a plain superficies defined in length, may be of any height, so that it seems just to put a stop, or finish, as a cornice. Some or all of these and similar ideas may present themselves to the reader as reasonable. Caution, however, is needed in fol-

(Continued page 85)



SECOND FLOOR PLAN.

FIRST FLOOR PLAN.  
SCALE  $\frac{1}{8}''=1'-0''$ 

DETAIL AND PLANS, HOUSE, A. C. LAMB, MEADOWDALE, BRONXVILLE, N. Y.

(Continued from page 83)

lowing out such a general rule in practical design. We are faced, for example, by the obvious fact that a plain surface meeting another, as an angle of building, seems quite—perhaps most—satisfactory when left plain, as in simple brickwork or masonry. Whatever may be the precise significance of this—apparently antagonistic to the principle suggested—it is a point to be carefully considered, else we should, under our geometrical decorating rule, always want to tack on something to all and every angle—just as we emphasized the panel—a resource we know, from experience and from traditional example, to be irrational. We may perhaps fall back for light on the consideration that an angle—the meeting of two planes—is obviously something complete, and is not like the simple cylinder-end, capable of modification, being in any case incomplete. It would seem of most vital moment to attend carefully to the beginning and ending of things. Paramount is the ending. Some have scorned building without a plinth-mould; but to this feature we nowadays attach less importance, just as the old idea respecting the beauty of deep reveals has been in great measure exploded by the latter-day domestic architect, with his  $2\frac{1}{4}$ -in. reveal, if that. But while we set no great store on the plinth, we cannot neglect the cornice or some equivalent crowning feature to walls; the pier without impost may be an offense, and we must at least put a head on our columns. From this we shall be inclined to consider that, while an architectural part may spring up unannounced, it cannot be permitted suddenly to disappear. The great works of Gothic times completely substantiate these premises—that irregular, and what might be at first considered awkward, cropping-up of features out of other lower features, without special basic preparation, is quite in order, providing suitable—graceful and beautiful—terminations are given. Generally this idea of enhancing a geometric basis seems promising as a guide, given due attention to beginnings, and not forgetting that the *end* crowns the work. “All’s well that ends well” is an aphorism of deep significance in architectural design. Assuming, for example, a tower with a square story as substructure, this, where changing to octagonal, cannot, according to our principle, be left without a note of finish. It must have its corona or equivalent. Again, assuming an octagonal story superimposed, we may consider that the angles of the octagon, defining the geometric mass, are suitable for decoration, as by pilasters, and the like constructionally justifiable accessories. We have reasoned that this is not absolutely necessary, and may lead to error; but, in any case, the octagon, as capable of indefinite extension, must have a crowning feature when

we disrupt such extensible mass-form from infinite space.

We have thus taken a building composed of two stories, and endeavored to proceed, solely relying on the principle of emphasizing or having regard to inherent geometric characteristics of mass. We have treated the rectangular base and octagon, holding in view very much the ideas we held concerning the simple cylinder; that is, we have assumed that in certain respects they are incomplete, and require something to announce a finish, and to render this graceful. We do not necessarily put anything at the angles, because the angle, as such, is a finish in itself and because, moreover, we have learned by experience and from tradition that the meeting of plane-wall surfaces, simply and squarely, with natural, sharp arris, may quite, and for some occult reason does wholly satisfy the eye. This does not mean that angle-piers and angle-buttresses are bad, but that they may be quite superfluous—not demanded on fine aesthetic considerations, so far as such may be reduced to the semblance of rule; and yet keeping our mind on the geometrical basis and its defining lines, and the general idea of beautifying mass-form, we may justifiably consider angles as natural and powerful positions for emphasis and adornment.

Now, elementary as this process may appear, we have at least endeavored to give some kind of vague reason for our several procedures in practical design; and it is not shown how we come to any such conclusions from the mere consideration that we should “decorate construction.” Inasmuch as architecture is, or should be, all true construction from foundation to crowning pinnacle, we may reasonably ask where we are to begin, and where to finish our effort at constructional decoration? Such principle may conceivably become of more practical use when we commence to provide our tower with apertures, when we may render ornamental, and beautify a notably-constructional detail feature, as, say, an arch with mouldings and the like; but, even here, we can hardly see why we should neglect the wall-surface, which is certainly as constructional as the arch. Surely having made our openings, the idea of honoring the geometrical base, and emphasizing or decorating the geometrical form may be our guide, and if we only see, as in a glass darkly, we can but follow the little light vouchsafed to us. Having endeavored to proceed on some principle, at least, however vague and penumbral, and keeping our minds on certain positions powerful for good or evil, in questions of decoration, we may then, perhaps, more intelligently follow the idea of emphasizing dominating constructional features in such way that, by giving emphasis to lines already laid down and stress to beginnings and endings, we may conduct our course generally in accord with our main rule.

## THE ENCHANTED PENCIL

BY H. G. TODD

The following is a satire on the prevailing conditions and an argument in favor of a registration law.  
We reprint from the London Engineering Journal.

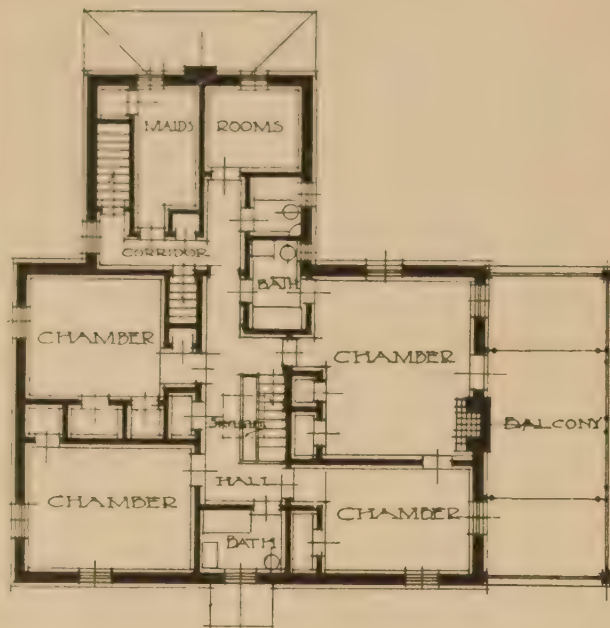
I HAVE always had a certain respect for my friend Jones, as he is not an architect, and when he called on me the other evening I was very glad to see him. He made himself quite comfortable, helped himself to something in the biggest glass available, and in his most ingratiating manner, said that he had come 'round to ask my advice.

“My boy,” he said, as his eyes assumed a look of paternal pride, “wants to be an architect, and I should like him to become an architect. He is naturally artistic, as you know,

and I believe it would be the very thing for him, just as I believe you are the very man to give me the best possible advice on such an important subject.”

I smiled my acknowledgment at the more than implied compliment, and muttered something about my lack of knowledge and inability to advise with any semblance of authority. I knew, however, from experience that Jones was well able to extract from me such information as I could give

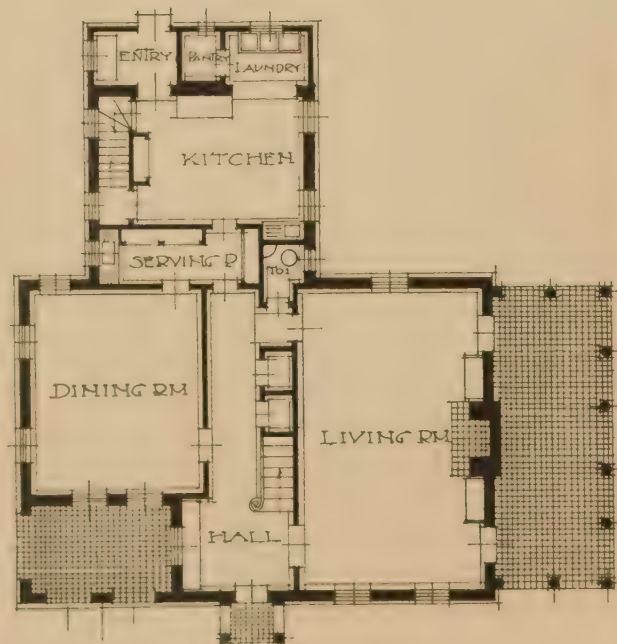
(Continued page 87)



PLAN OF SECOND STORY



PLANS, HOUSE, GEO. C. MEYERS, GREAT NECK, L. I. Wm. Adams, Architect.



PLAN OF FIRST STORY

PLANS, HOUSE, P. J. WURTS, ENGLEWOOD, N. J.  
Hays & Hoadley, Architects.PLANS, HOUSE, MRS. J. L. WEEKS, ENGLEWOOD, N. J.  
Hays & Hoadley, Architects.

(Continued from page 85)

him, whether I was particularly desirous of doing so or not, and I allowed him to proceed without entering any formal protest.

"I may be prejudiced in favor of my own boy and his ability," he proceeded; "but I really believe that with a little luck he would be able to attain to a proficiency which would give him ultimate success and honor, and it would be a fine thing to think that a boy of mine was in a profession the mere practice of which would leave tangible proof of his ability and lend a lustre to his name and therefore to mine. His name would be recorded as having worked up to the ideals of a noble profession, and he would be described as my son."

"Yes," I murmured, "with luck there might be that in it."

"And," continued Jones, enthusiastically, "he might even lead the way, and evolve new ideals, as well as new ideas. He might found a school of thought and a Jonesesque style. He may have the pencil of a second Wren in his pocket, and, if he has, the opportunity to use it will not be lacking. London must be looking for and longing for another Wren. The country would heap honors and opportunities upon him, and make him a duke."

"Yes," I whispered. "If your son has luck he may have that pencil in one pocket and that dukedom in another."

"Ah," said Jones, regretfully, "not the dukedom; but he may have the pencil, and I have come to you to ask you to advise me as to the best way of finding out if he has got it."

"My dear Jones," I said, "that will not be easy, unless, indeed, a brief inquiry may show that the answer should be in the negative."

"Now, now," said Jones, "I said that I might be prejudiced in favor of the boy, and you must not think that I look on him as a heaven-born genius, although I may reasonably expect him to excel if he has the opportunity."

"Opportunity is just the difficulty," I replied. "The magic pencil is only to be found by opportunity. Your son may study for years, and show only average, or little more than average ability; but opportunity may reveal the most transcendent genius. In any case, if any natural aptitude is shown, a prolonged trial should be given. Your boy should study architecture."

"Certainly," exclaimed Jones. "Where should he study, how long should he study, and how much will it cost?"

"There are several accepted methods of commencing the study of architecture," I replied. "He may go to an architectural school for a few years, and then be articled to an architect; or he may be articled and attend a school at the same time. He may simply be articled and study privately; but, to my mind, there is only one logical method. He must learn to build. He should enter a carpenter's shop for a year or so, and then a stonemason's yard. He should learn to make joints as well as draw them, to know the textures and limitations of his materials. He should watch a plumber wipe a joint—"

"A carpenter's shop!" interrupted Jones. "A stonemason's yard! A plumber's joint! I do not want my son to become a tradesman or to associate with tradesmen."

"If your boy is ever to excel as an architect and an architectural designer," I continued, "he must have the craftsman's appreciation for the craftsman's work. He must sympathize with and understand every detail of the many trades on which the architect depends for a successful realization of

his design. Christopher Wren had brains, knowledge, and sympathy behind his pencil, and your son must strive to have a similar mind, knowledge, and sympathy, or leave the pencil alone, as he would any venomous thing which would, of its own volition, work harm to himself and others."

"It is very extraordinary," said Jones, "I do not see it, but I will take your word for it."

He took something else, in the big glass, as I continued:

"After a year or two spent in gaining preliminary practical knowledge, such as I have suggested, and attending evening classes in freehand and geometrical drawing, mechanics, and architectural history, it might be advisable to article your son to an architect, who would further advise him as to his studies."

"Geometrical drawing and mechanics!" said Jones. "Whatever for? Is the boy to be an engineer or an architect?"

"Both," I replied. "You introduced Sir Christopher Wren's name into this matter yourself, and you could not have introduced a better. Wren was an accomplished mathematician and a Professor of Astronomy before he became an architect. Your son need not necessarily be a Professor of Astronomy to become an architect worthy of wearing Wren's mantle; but he certainly should have great width of view and a breadth of technical knowledge as a basis for the success which you wish him to have. He should study dynamics and hydrostatics as a preliminary to the study of stresses and strains on building materials."

"But where does the *Art* of Architecture come in?" said Jones, peevishly.

"The architect to whom he is articled should advise your son as to his artistic studies. He should show him how all his own designs are evolved and what they mean, if they have any meaning at all. He should advise your son as to sketching, select the buildings to be sketched and measured, and give him certain opportunities for doing so. He should see that the drawings are careful and truthful studies, that they are depicted clearly and with understanding."

"Oh, yes," said Jones, "I can afford to article him to a good architect."

"But," I continued, "that will not necessarily mean that your son will become a good architect, nor will it necessarily mean that your son will become crammed with the essentials necessary to make a good architect of him. It may only mean that for a few short years your son will have the advantage of seeing how others work, and the opportunity of imitating them as best he can. He may learn to push a pencil with facility and accuracy; he may become a fair draughtsman; but he cannot become a good or a great architect unless he has that within him which will develop with study, a creative force within him which will impel him ever forward in the desire to do something better than he or anyone has ever done."

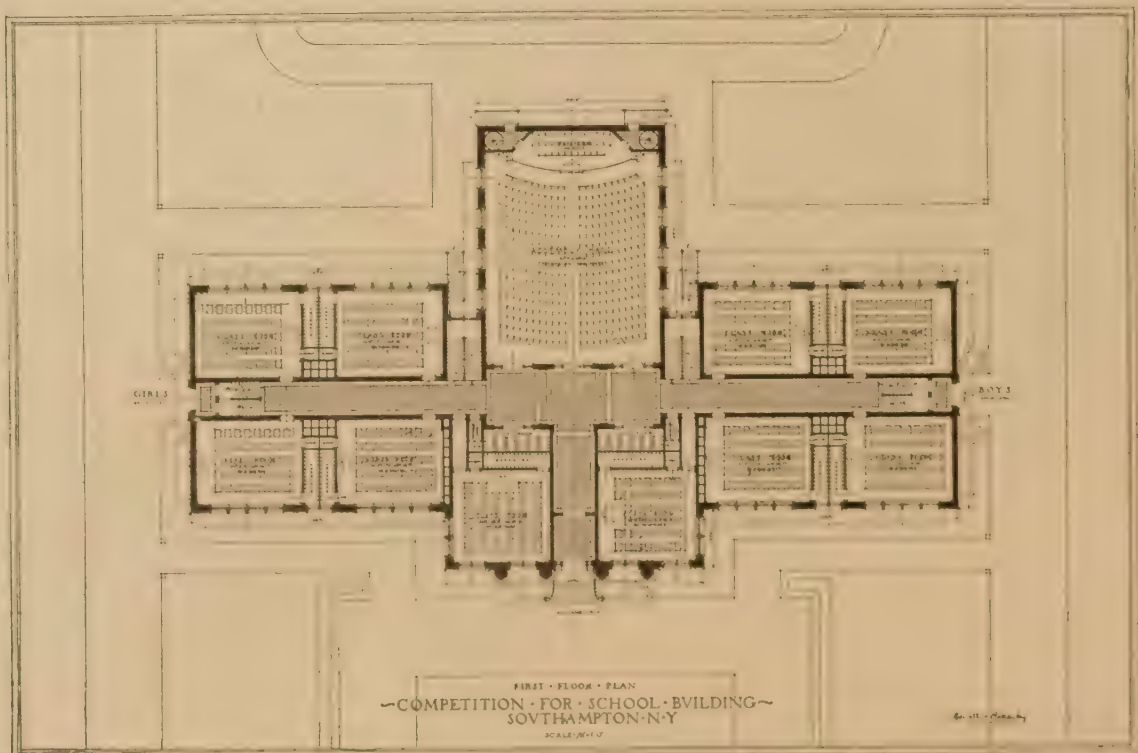
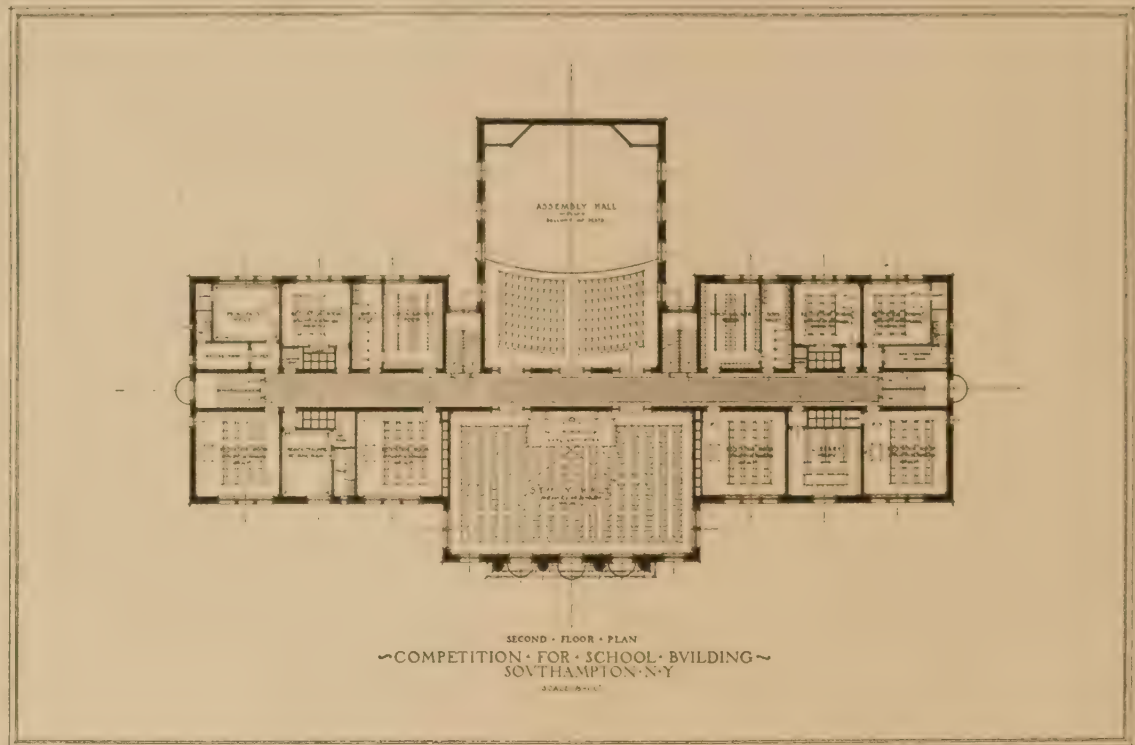
"But," said Jones, "how long would my son have to study?"

"His whole life long," I replied. "Any architect worthy of the name remains a student so long as life is his. It is necessarily so. The true architect lives to find an ever-elusive perfection, and your son may find his life short enough for the use of that enchanted pencil when he finds it."

"But if my son studies and makes his profession his hobby, as you suggest," said Jones, "how soon is he likely to be able to maintain himself creditably by his own exertions?"

"That is a question I am unable to answer," I replied. "Your son might not be really self-supporting and have an

(Continued page 94)





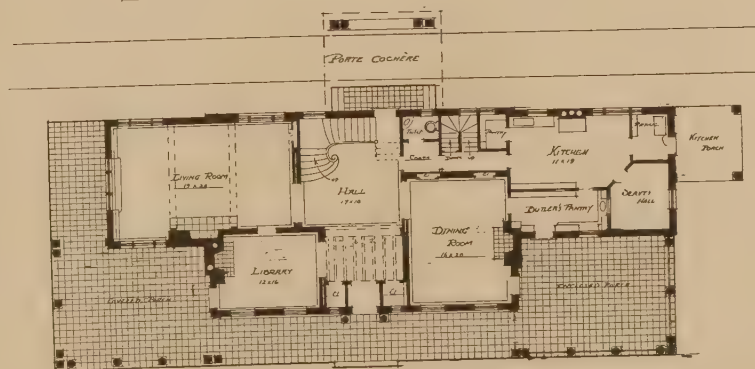
HOUSE, GEO. C. MEYERS, GREAT NECK, L. I. (Plans, page 86).

Wm. Adams, Architect



HOUSE, E. H. BETTS, IRON, N. Y.

John P. Benson, Architect.



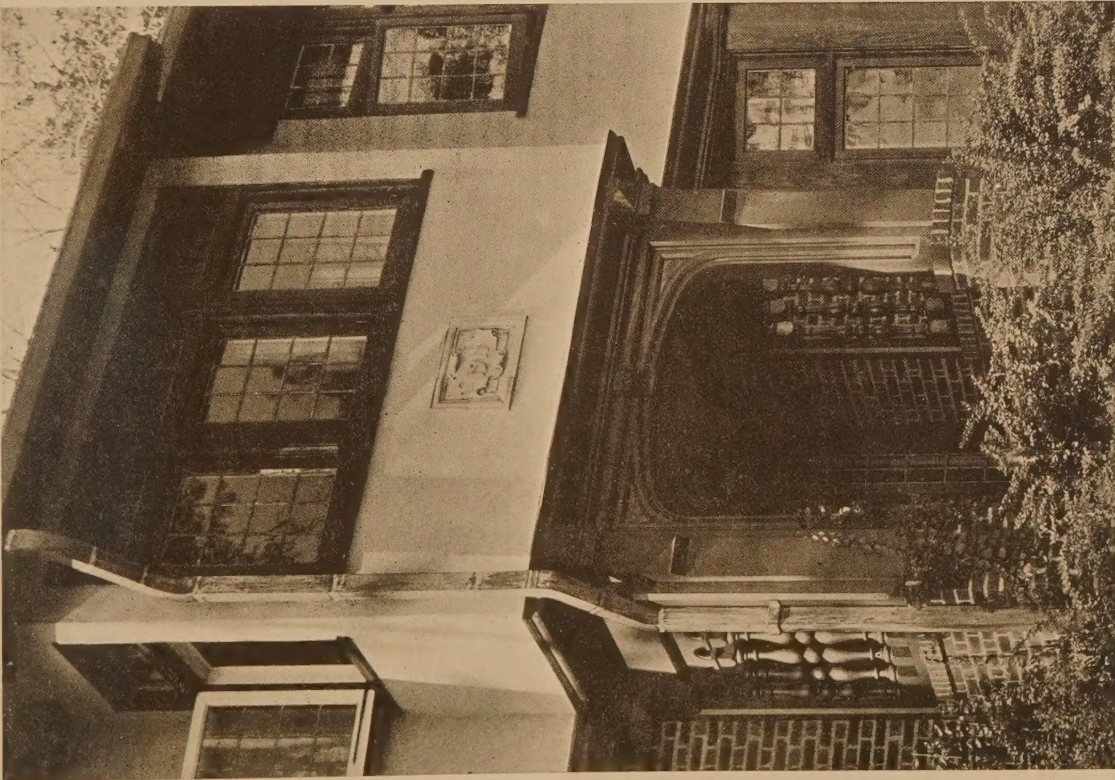
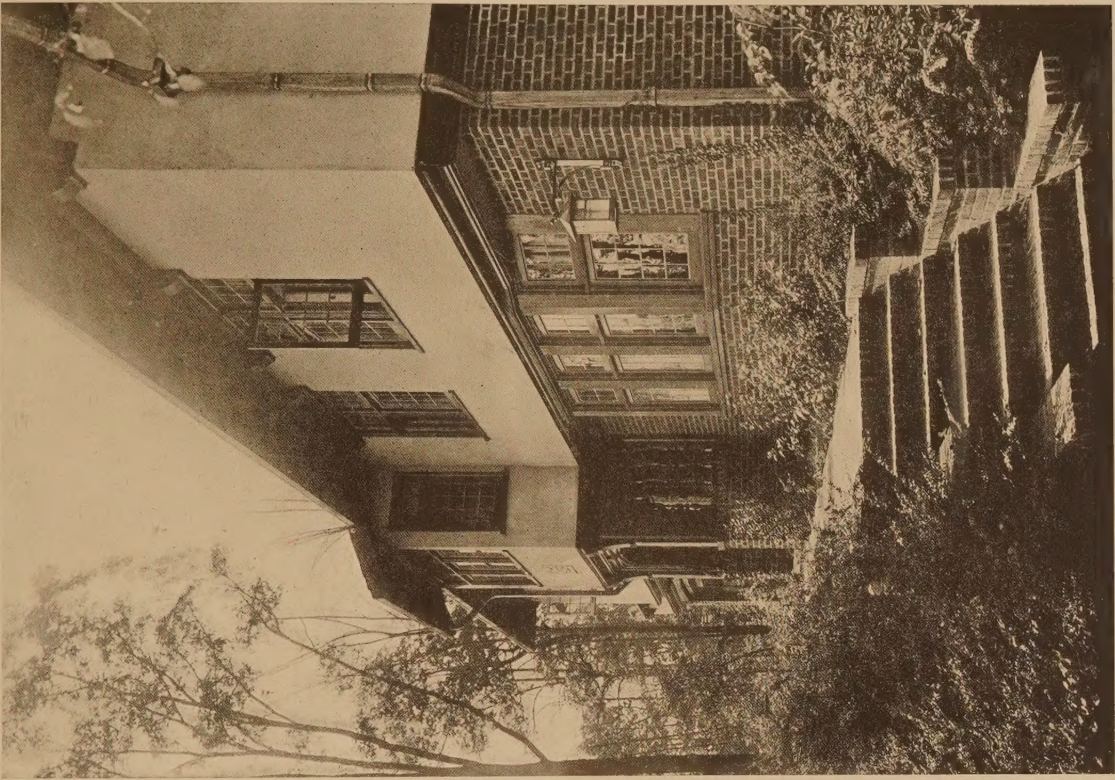
DINING ROOMS AND PLANS, HOUSE, E. H. BETTS, TROY, N. Y.

John P. Benson, Architect.



HOUSE AND PLANS, ARTHUR HUNTER, MONTCLAIR, N. J.

Davis, McGrath &amp; Kiessling, Architects.



Davis, McGrath & Kiessling, Architects

DETAILS, HOUSE, ARTHUR HUNTER, MONTCLAIR, N. J

(Continued from page 87)

assured future for fifteen or twenty years to come unless he has great natural aptitude as well as social advantages, which will bring him a satisfactory clientele, unless, of course, he enters some Government or municipal office, which will give him a small but assured income."

"Fifteen or twenty years!" exclaimed Jones. "A Government or municipal office after such a prolonged and expensive training! It would be cheaper and better to send my boy to the Bar!"

"Undoubtedly," I said; "provided that your son is fitted for the Bar. You must understand that the architectural profession is probably the most competitive of all the professions."

"I can quite understand that," said Jones; "but in a high-class profession like architecture it would be fair and gentlemanly competition where worth alone would tell, and my son would only have to compete against gentlemen who had been trained in a similar way to himself. Competition would be the best thing for him. It would make him work and spur him on to genuine exertion and desire to excel."

"My dear Jones," I said, "you are about to retire from your own comfortable Government office, and I can assure you that if you think it would help your son, you can open an office on your own behalf, put up your plate, and practice as an architect. No one will interfere with you. Assistants will readily do your work for you until you pick up sufficient architectural knowledge to run the place yourself. All you will have to do will be to persuade people that you know something that they do not know themselves, and they will give work to you in preference to a trained architect, who cannot help letting people know how very little they do know themselves. You may even find that enchanted pencil in your own pocket and hand it over to your son. His name is yours, and you will share the honor. If you do not find that special pencil, you will still find it very easy to design the house which your client wants—build it to your client's design, and nobody will grumble, unless it is the client himself."

"Whatever do you mean?" said Jones. "I came to ask your advice, not to be insulted!"

"I am perfectly in earnest," I replied, "and I can hardly see how my advice as to your entering what you consider a high-class profession can be considered an insult."

"I do not understand you," exclaimed Jones. "Do you seriously tell me that my son, after being trained and articled, would only have his own training and merit to distinguish him from anyone who chose to describe himself as an architect?"

"I do," I said. "This very morning a one-eyed, third-rate speculative builder, weighed down by years and quite unconscious of his past and present delinquencies, calmly informed me that he had joined my profession, and tendered me a card in evidence of the change."

"Never!" gasped Jones.

"Yes," I said; "but there is one great extenuating circumstance in his case. I am the last person to suggest that a man with one eye is only half as good as a man with two eyes. He may be much better; but this particular individual is half-blind in the one eye he has left, and fortunately has been quite unable to see what he has been building for many years. The same applies to any designs he may now produce; but, for all I know, he may have that pencil you covet for your son."

"Never mind that pencil," said Jones, savagely. "If I take what you say seriously I should immediately try to wean

my boy from all his architectural aspirations, and choke his artistic feeling before it develops."

"Don't be so precipitate," I said. "In a contemplative fashion, and a tranquil state of mind, free from every kind of passion, some solution you will find. Let your boy remain at college for another year or two. Let him graduate in arts, and, in the meantime, come and see me again and thrash the matter out. There is a proposal to close the profession to all but qualified architects, and something may come of it. By the way, have you seen Smith lately?"

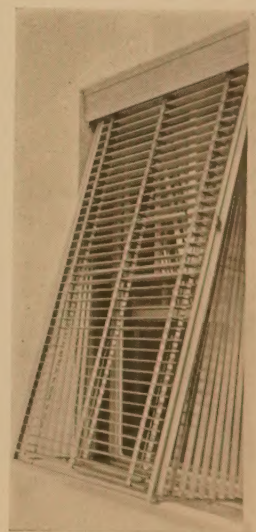
I had less respect for Jones when he left than I had on his arrival. He had insulted me throughout the conversation, unintentionally, perhaps, but that only made his offense the greater, and his lack of perception the more apparent. He knew that I had been an architect for forty years, and that a very lean portion was mine. He ought to have known that a replica of the enchanted pencil was in my own pocket, and that opportunities and honors had passed me by.

Jones had put his dream into words. With a father's high opinion of the capabilities of his own offspring, he had delineated his son's destiny, and, in doing so, had in no uncertain manner suggested that his son's capabilities were of a very different type to those of the person whose advice he was asking. He had implied that with forty years' experience his son would attain to an eminence which was certainly not mine. It was apparent to me that Jones must be looking further than his own personality for any hereditary merit which he believed his son to have. Jones had not in any way suggested that his son should be articled to me. Had he only done so and touched the matter of a premium, however lightly, it is possible that my statement of fact might have been influenced in a manner more to his satisfaction.

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